Music at Convocation Hall

William H Street, soprano, alto and tenor saxophone
Roger Admiral, piano
with the
Edmonton Saxophone Quartet
Charles Stolte, alto saxophone
Sarah Wolkowski, tenor saxophone
Jeffrey Anderson, baritone saxophone

Sunday, February 8, 2004
7:15 pm *Pre-Concert Introduction*
by **Kalman Kovacs**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Chant Premier Op. 103 (1974) — Marcel Mihalovici (1898–1985)
(Sonate pour saxophone tenor et piano)

Intermezzo pour saxophone alto et piano (1954) — Laszlo Lajtha (1892-1963)

Roger Admiral, piano

...que le terre s'ouvre... (2000) — Laurie Radford (b. 1958)
Soprano saxophone and tape

Intermission

Process for Saxophone Quartet (1993) — Charles Stolte (b. 1969)
I. Reaction
II. Movement In
III. Movement Out

Quatuor de Saxophones (1975) — Jean-Michel Damase (b.1928)
I. Allegro
II. Andante
III. Allegro moderato

Edmonton Saxophone Quartet
William H Street, soprano saxophone
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Program Notes

Marcel Mihalovici
b. 22 Oct 1898~Bucharest
d. 12 Aug 1985~ Paris

Chant Premier, Sonate pour saxophone tenor et piano, op. 103 (1974)
A prolific French composer of Romanian origin, Mihalovici tackled all styles and forms of composition. Although perhaps not as well known as other Hungarian composers, he played an important role as a founding member of both the Society of Romanian Composers, Bucharest, and the Paris contemporary music society Le Triton; in 1964 he became a corresponding member of the Académie des Beaux-Arts.

A strong advocate of neo-classicism, Mihalovici placed great emphasis on melody and counterpoint. His harmonic language ranged from chromaticism to serialism. Imaginative play of instrumental sounds and constant rhythmic variation (often inspired by Romanian folk music) reveal Mihalovici as a composer who was contemporary in his outlook despite his rigorous, academic background.

Written for tenor saxaphone and piano, Chant Premier was composed in 1974. The work, cast in an extended one-movement form, features constant changes of tempo and mood that are poetic in one moment and capricious in the next, providing moments of rich expressivity, virtuosity and considerable technical difficulty. The highly impressionistic style of the opening and closing sections reveal the influences of Debussy and Ravel.

László Lajtha
b. 30 June 1892~Budapest
d. 16 February 1963~Budapest

Intermezzo pour saxophone alto et piano, Op. 59 (1954)
László Lajtha has been recognized as a prolific composer of symphonies, concerti, choral works, and chamber works. Like Bartók and Kodály, he was also known as an authority on folk music. His investigation of folk music included the collection of melodies from those districts virtually untouched by those better-known figures.

Until the outbreak of World War II, Lajtha was connected with the League of Nations; he later became director of music for Hungarian Radio but was evicted from his post by the Communist regime, who often suppressed his music. He kept many contacts with France and was the only Hungarian composer (apart from Liszt) to be elected a member of the Academie des Beaux-Arts.

Lajtha's music shows both Hungarian folk and French impressionist influences, although the influence of Magyar folk music is less obvious in his works than in those of Bartók and Kodály. This is the result of Lajtha's attraction to another aspect of the traditional materials: melodic shape and form, viewed primarily as an objective musical element regardless of their peculiarly national characteristics, that inspired him. This conception allowed considerable stylistic freedom, still allowing the Magyar flavour to subtly permeate much of his music.

Lajtha's development as a composer may be characterized as a gradual assertion of melody. The conspicuous simplification of musical grammar that appears with—and is made possible by—a superior compositional technique, produces in many of his works an equilibrium between transparency of expression and range of emotional sensibility, between technique and inspiration.

Laurie Rafdord
b. 1958~ Gladstone, Manitoba

. . . que le terre s'uvre. . . (2000)
Soprano saxophone and electroacoustic music
The combination of the sounds and human element of live instrumental performance with new sounds and sonic gestures provided by contemporary technologies continues to offer fascinating possibilities for creation and exploration. The explorations undertaken in ...que le terre s'ouvre... (...that the earth would open...) are of both a sonic and emotive type. The rich and varied timbre of the saxophone provides a vast sonic and gestural palette in which I wished to immerse myself. At the same time, I tried to "open" up this sound world, to reveal sounds and emotive gestures that are intrinsic to but perhaps hidden within the instrument. The electroacoustic part of the work provides another palette of sounds and sonic gestures in which the saxophone is submerged. This new sound world offers a contrasting perspective for the saxophone's voice. The sounds utilized in the electroacoustic part include those produced by common objects such as the squeaking of the skin of a balloon, clanging bottles and dishes, and the melodies and rhythms of a set of chimes made of juice-can lids constructed by my 4-year-old daughter. Most of the original source materials were "opened" up and transformed by a variety of electroacoustic techniques. These transformations resulted in an "orchestra' of bell and chime-like timbres, drones, and percussive materials that at times create a dialogue with the saxophone, at times becomes an antagonist and catalyst of events, at other times an echo or companion to the melodic explorations of the saxophone. ...que le terre s'ouvre... was commissioned by the Québec saxophonist Jean-François Guay and was included on his solo CD New School on the Fidelio label released in 2003. (Notes by composer.)

Charles Stolte
b. 1969

Process for saxophone quartet (1993)
Process is constructed as an examination of the process of grieving. Reaction is an outraged and emotional initial response to a death. Movement In is an internal, introspective dwelling upon a death that revisits the same ideas as a means of coming to terms with a death. Movement Out proceeds seamlessly from Movement In and is a re-building from emptiness. (Notes by composer.)

Jean-Michel Damase
b. 27 January 1928~ Bordeaux

Quatour de Saxophones (1975)
Born into a musical family (his mother was the renowned harpist and musician Micheline Kahn), Jean-Michel Damase showed precocious musical talent. At the age of twelve, he became a pupil of Cortot at the Ecole Normale de Musique in Paris, and in the next year he joined Armand Ferté's piano classes at the Paris Conservatoire.

In 1943, he was, by unanimous decision, awarded the Premier Prix in piano at the Conservatoire. Two years later he entered Busser's composition classes and began to study harmony and counterpoint with Dupré. At nineteen, he won the first prize in composition with his Quintet, and his cantata Et la Belle se réveilla won him the Prix de Rome.

Damase's precocious development as a composer helped to foster a considerable technical facility, and he has produced a great deal of music in a style that is attractive and elegant and remains close to the traditions of the Conservatoire. As a result, his works show deep knowledge of the possibilities of instruments, and his orchestration is rich, full and varied.

With its incorporation of many of the rhythmic and harmonic complexities associated with twentieth-century French music, Damase's compositional style has often been compared to those of Francis Poulenc, Maurice Ravel, Albert Roussel, and Jacques Ibert.

Notes by Deanna Davis

William H Street, saxophone, has earned worldwide respect as one of North America's finest instrumentalists. He has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on several compact disc recordings and his recent compact disc recording of *Tre Vie, Concerto for Saxophone and Orchestra* by Malcolm Forsyth was nominated for a 1999 Juno award. His performances are broadcast frequently on the CBC. He has served as President of the North American Saxophone Alliance (NASA) from 1992-1994 and is the former Secretary of the World Saxophone Congress International Committee. He has written articles and reviews for several saxophone periodicals and his published work includes the English translation of *Hello! Mr Sax, ou les Parametres du Saxophone* (Leduc) by Jean-Marie Londeix, as well as, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in Les États Généraux Mondiaux du Saxophone. Recently, Anna Street and he translated into English the *Méthode d'Etude de Saxophone*, by Jean-Marie Londeix, published by Éditions Henry Lemoine in Paris. A Selmer clinician, Dr Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America and was awarded the *Certificat d'Aptitude de Saxophone*, France's highest recognition of excellence in music performance and pedagogy. His teachers have included George Etheridge, Frederick L Hemke, Jean-Marie Londeix, Frederick Ockwell and John P. Paynter. Dr Street, Professor of Music, is Area Coordinator of Wind and Percussion Instruments at the University of Alberta Department of Music where he teaches as saxophone instructor, chamber music coach and Director of the University Concert Band.

Roger Admiral completed his Doctor of Music degree at the University of Alberta. His main teachers were Helmut Brauss, Peter Smith and Virginia Blaha. Through the Johann Strauss Foundation Roger studied Lied-duo at the Mozarteum in Salzburg (Austria). He coaches contemporary chamber music at the University of Alberta.

Recent performances include a recital with baritone Nathan Berg at Lincoln Center in New York City (United States of America) and with contralto Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Roger also performs regularly as part of the Kovalis Duo with Montreal percussionist Philip Hornsey.

Charles Stolte is Assistant Professor of Music Theory and Saxophone at The King's University College in Edmonton, Alberta and Instructor of Saxophone at Alberta College Conservatory of Music. CBC radio has broadcast his performances and compositions across Canada and his music for saxophone has been performed throughout North America and in Europe. He has performed for such musical luminaries as Jean-Marie Londeix, Claude Delangle, Ned Rorem and Frederick Rzewski and is a featured composer and performer at conferences and festivals throughout North America. He can be heard on recordings as soloist, as alto saxophonist with the Edmonton Saxophone Quartet and as tenor saxophonist with IMPULS Saxophone Quartet. He has enjoyed reviews in the *Chicago Tribune* and in *Classical Music* magazine. Dr. Stolte has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and University of Alberta. He holds degrees from Northwestern University, University of Alberta and The King`s University College. His teachers include Frederick Hemke, William Street, Malcolm Forsyth and M. William Karlins.

Sarah Anne Wolkowski has been playing the saxophone since she was in the seventh grade. She holds several performer's certificates from the Royal Conservatory of Music and two saxophone performance degrees. She completed the Bachelor of Music (High Distinction) at McGill University in Montreal, PQ and the Master of Music at the University of Alberta in Edmonton, Alberta

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Her principle teachers have included Mr Willem Moolenbeek, Professor Gerald Danovitch, Mr Peter Freeman and Dr William Street.

In 2003 at the North American Saxophone Alliance's Conference and Symposium in Vancouver, she and Scott Campbell performed Jeremy Young's *Family Portraits* and Steven Galante's *SaxSounds III (Diminishing Returns)*. They also performed the Galante in Alberta College Conservatory's Resonance Concert last May.

Sarah also enjoys playing tenor saxophone in the Edmonton Saxophone Quartet.

Jeff Anderson, baritone saxophone, recently completed his Master of Music degree at the University of Alberta, where he has also worked as a Teaching Assistant in saxophone and aural skills. He has appeared frequently as principal saxophonist and soloist with the University of Alberta Symphonic Wind Ensemble. As a member of the University of Alberta Saxophone Quartet he competed in the Fischoff National Chamber Music Competition in South Bend, Indiana. He recently produced and performed the Canadian premiere of Luciano Berio's *Canticum Novissimi Testamenti II*, a work for saxophone quartet, clarinet quartet and chamber choir. He is a member and principal saxophonist of the New Edmonton Wind Sinfonia.

Upcoming Events

February

10 Tuesday, 3:30 pm
Clarinet Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
Studio 27, Fine Arts Building
Free admission
For more information, please
call 492-8109

10 Tuesday, 8:00 pm
Master of Music Recital
Eleni Pappa, piano
Program will include works by
JS Bach, Bartók and Brahms
Free admission

11 Wednesday, 12:00-2:00 pm
Chamber Music Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
A chamber music masterclass
for all instrumentalists
Studio 27, Fine Arts Building
Free admission
For more information, please call
492-8109

11 Wednesday, 500 pm
Hear's to your Health
Concert Series
Distinguished Visitor
Michel Lethiec, clarinet
with **Tanya Prochazka, cello**
Janet Scott Hoyt, piano
Music for clarinet, cello and piano,
including works by Rossini, Schumann,
Poulenc and Beethoven
Foyer, Bernard Snell Hall, Walter
Mackenzie Health Sciences Centre
Free admission

11 Wednesday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Soloist **Jeremy Maitland, trumpet**
Program will feature works by Ives, Ticheli,
Wilson, Chang and Arutunian

12 Thursday, 3:30-5:00 pm
Performance/Masterclass
with Distinguished Visitor
Michel Lethiec, clarinet
A performance of French and 20th Century
works by Saint-Saëns, Penderecki, Berio,
Maratka and Messiaen. Masterclass for
clarinet students to follow
Free admission. For more information,
please call 492-8109

13 Friday, 8:00 pm
Distinguished Visitor Recital
Michel Lethiec, clarinet
with **Guillaume Tardif, violin**
Tanya Prochazka, cello
Patricia Tao, piano
"Masterworks of the 20th Century"
featuring works by
Debussy , Stravinsky and Messiaen

14 Saturday, 8:00 pm
Faculty and Friends
Aaron Au, violin
Russell Whitehead, trumpet
Janet Smith, soprano
Marnie Giesbrecht, organ
Sylvia Shadick-Taylor, piano
Program will include works by
Handel, Deegan, Tiefenbach and Ewazen
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Admission: $5/student/senior, $10/adult
Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Music At Noon
Student Recital Series

Monday, February 2, 2004 at 12:10 pm

Prelude and Fugue C Minor, BWV 549 — Johann Sebastian Bach (1685-1750)

Philip Chow, organ

Cantabile et presto (1904) — George Enesco (1881-1955)

Aura Giles, flute
Judy Loewen, piano

Concerto in G, BWV 592 — Johann Sebastian Bach (1685-1750)
(after Prince Johann Ernst of Saxe-Weimar)
Allegro
Grave
Presto

Kevin Dill, organ

Dumka (Russian rustic scene), Op.59 (1886) — Pyotr Il'yich Tchaikovsky (1840-1893)

Montano Cabezas, piano

Variations on America (1892) — Charles Ives (1874-1954)

Gary Tong, organ

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